

## FOLKLORE TRADITIONS IN ATOI'S WORK

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**Annotation** The article is devoted to the analysis of the skill of Atoi, a true folk poet, in using folklore elements in his ghazals.

**Key words and phrases:** folklore, proverb, proverbial message, tradition, influence, language, style, ghazal, skill.

The Turkic literature before Alisher Navoi, in particular, the works of Atoyi, Sakkoki, Lutfi, Gadoi, Yakini, Mukimi, and Amirii, are distinguished by their simplicity and clarity of language, and their smoothness and resonance in style. This is explained by the widespread use of folk proverbs and figurative expressions in their poems. Folklorism is also a main feature of Atoyi's ghazals. As is known, only an incomplete divan of Atoyi, which includes 260 ghazals, has survived to us. The fact that they were created mainly in the Turkic meter of aruz in various branches of the famous ramal and hazaj bahras, indicates how folkloric the poet's work was. Based on this, Gafur Ghulam even said, “Out of his 260 lyrical ghazals, 109 were written in the meter of folk songs that correspond to the meter of aruz” [4,272].

“Not only are most of Atoi’s ghazals folk in meter, but the poetic expressions, images, artistic means of expression, proverbs, aphorisms, stanzas, and legends he used are also folk, closely connected with the customs, music, lively language, and way of life of the Turkic people” [3,131], – the Atoi scholar Sayfiddin Rafiddin also concludes.

“Indeed, the poet's poetry is close to the lively language of the people, simple, concise and understandable, juicy and fluent. Atoyi, who knew the oral creativity of the people well, gives ample space to proverbs and sayings in his poems, creates humorous similes and vivid images using ordinary words. He creates extraordinarily

beautiful images from ordinary things and everyday events that everyone sees but no one pays attention to, and draws profound conclusions. Simple, yet charming analogies that amaze the mind, understandable, but wonderful images that fascinate a person form the basis of the poet's poetry. Remember his famous ghazal about the "water maiden", created under the influence of folk tales and legends:

*Ул иликким, сувдин ориқтур, юмас они суда,  
Балки сувни пок бўлсун деб илики бирла юр.*

“The hands of the idol are purer than water. He does not wash his hands in water, but rather washes the water with his hands, saying, “May it be pure”” [2,277–278].

As is known, poets widely use folk proverbs to substantiate, confirm, and enhance their certain ideas. In Eastern poetics, this art of quoting proverbs is called a parable. Atoyî, a folklorist in the true sense of the word, also skillfully uses this art. For example, in the following verse, the poet uses the proverb “The past moment cannot be found” to express his artistic purpose:

*Ғанимат тут жамоли хусн даврин,  
Масалдурким: “Яна бу дам топилмас” [1,131].*

Citing two proverbs in a row is called irâm-ul-masalayn. In this verse of Atâyî, two proverbs are cited side by side - "Do good, water it" and "Whoever sows, reaps the harvest":

*Бўлди бағрим сув гамингдин, яхшилик қил, сол суға,  
Охир, эй гул, хирманин, албатта, ҳар эккон ўрор [1,117].*

The folk proverb "It is necessary to put a shackle on the feet of a madman" and "It is necessary to keep a madman in chains" are used to describe the lover's captivity to the clutches of his beloved.

*Банди зулфунгдин Атойи кўнглини қилмас жудо,  
Ақл эмас девонани тутмоқ йироқ занжирдин [1,227].*

“Atoyī does not spare his heart from the trap of the devil, because it is not wise to free a madman from his chains.”

The poet skillfully used a number of proverbs in his ghazals, such as “If a man catches honey, he licks his finger,” “He throws a bone to a dog that caresses its owner,” “Do good, put it in water,” and “The sober do not understand the state of a drunkard” to confirm one or another idea [3,131–134].

The extensive use of folk words and expressions is the main factor that ensures the simplicity and comprehensibility, simplicity and sincerity, charm and impact of Atoyī’s poems. For example, in the following verse, expressing his devotion to his beloved, he says, “Wherever your feet are, my head is there,” with a purely folk charm:

*Эй хаёлинг то абад ҳамрозу йўлдошим манинг,  
Қайдаким бўлса аёгинг андадур бошим манинг [1,158].*

In another verse, he uses the phrase "to be equal to the earth" to reinforce the image of the devastation of his soul due to the Hijra:

*Ер била ҳамвор бўлди сели ҳижрон илгидин,  
Ганжи хуснунг орзусида бу кўнгул вайронаси [1,272].*

“This heartbroken soul, living in the dream of the treasure of Hus, was leveled to the ground by the flood of Hijran.”

He uses the phrase “a matter that has passed the test” to indicate that the pain of love has reached an incurable stage:

*Бу манинг кўнглумдаги ишқ оғригидур, эй табиб,  
Қўй даво тадбириниким, ўтти иш тадбирдин [1,227].*

“Oh physician, my pain is the pain of love in my heart. Do not sit around looking for a cure for it, lest the pain deepen and the matter be overtaken.”

In the following verse, he skillfully uses folk expressions such as “to wash the liver with water” and “to wash the soul with hands”:

*Гар домани васли сари қўл сунсанг Атойи,  
Бағрингни су айла, дағи жонингдин илик ю [1,234].*

“Oh Atoyī, if you reach out your hand to the edge of the ravine, make your lap water and wash your hand from your soul.”

The poet’s verses, which are based on the art of question-and-answer, are also distinguished by the extensive use of folk words and expressions. In particular, in this verse: “I looked at the face of the ravine and said: “Oh Atoyī, you are like a beggar with hungry eyes!” - he wrote:

*Юзига кўп тика боқсам, манга кулуб айтур:  
“Атойи, не кўзи тўймас гадо эмиштуксен?!” [1,223]*

In the vernacular, there are many prayers and wishes such as “May God be your helper!”, “May God himself be your refuge,” and “May God himself protect you!” Inspired by these prayers, the poet says in the following verse: “O my lord, even if your sorrow and separation have killed me, wherever you are, may God himself be your protector!”

*Гарчи ўлтурди мени зам бирла ҳижронинг, бегим,  
Тенгри бўлсун қайдаким бўлсанг, ниғаҳбонинг, бегим [1,174].*

They attribute the moon-white face of the mistress to the morning. After that, the poet in love says: "Whatever I wish for, I wish from your face. Because they say that wishes made in the morning will be answered":

*Юзингда топдим, ҳар не тиладим,  
Тилаклар туш бўлур оре саҳарда [1,43].*

"You are the dearest soul to me - without you, this body does not need a soul" - the meaning of the thought is undoubtedly in the folk style:

*Чу жонимдин азиз жонона сенсен,  
Керакмас жон манга сенсиз баданда [1,37].*

Atoyı also makes extensive use of folk views and beliefs, traditions and customs, rituals, and myths for his artistic purposes. For example, he skillfully uses the folk custom of treating guests with respect, doing what they don't have for them, and giving them the best food and gifts to reinforce and express the idea that a lover's most precious gift to his beloved is to sacrifice his soul for the sake of his beloved's dream:

*Хаёлингга кўнгулда жон берурмен,  
Азиз тухфа эрур меҳмонга лойиқ [1,150].*

And in this verse, using the names of household items and servants, he says, "O Beg, if your janitor accepts me as a slave, make my eyelashes a broom and my face a fire shovel."

*Кирпиким жоруб этай, юзумни хокандоз ҳам,  
Гар қабул этса мени қуллуққа фаррошинг, бегим [1,185],*

Comparing a broom to a broom is a traditional simile, but comparing a face to a dustpan was first applied by Atoi.

In one verse, he compares the tears of joy that flow from the eyes of a lover when he opens his face to the rushing of a spring stream:

*Очсанг юзунгни, оқса кўзум ёши не ажаб,  
Чун сел оқар ҳамиша, агар ёз очилса сой [1,280].*

The beloved justifies the beauty of the reflection of her beautiful figure in the young eyes of the lover with the beauty of the cypress tree by the flowing water:

*Қоматинг хуштур вале икки кўзумда яхшироқ,  
Сарв чун хушироқ кўрунур бўлса оқар су била [1,55].*

The lover, when he torments the beloved, pleases him. When the lover cries, the lover laughs. When the lover burns, the lover pretends not to know and shows indifference. The following verse of Atoi discusses this truth in the world of love:

*Неча қон йиғлаб, Атойи сўзласа дарди дилин,  
Ўткарур ул тошбағирлик шевачи кулгу била [1,55].*

“No matter how much Atoi cried and expressed his heartache, Bagritash, his beloved, would laugh at him without caring.”

It is clear that Atoi skillfully used folk proverbs, sayings, traditions and customs, rituals and customs to express his artistic purpose, achieving the folk-likeness and impact of his ghazals.

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